



ROMANTICISM

229

The Cleveland Museum of Art

January

Members Magazine

Cover: The 18th- and 19th-century American galleries, part of a recent reinstallation. See the article on p. 4.



André Kertész (Hungarian, 1894-1985), Meudon, 1928. Gelatin silver print, A. W. Ellenberger Sr. Memorial Endowment Fund 1976.22. In Industry and Photography.

Current Exhibitions

WHEN SILK WAS GOLD: CENTRAL ASIAN AND CHINESE TEXTILES IN THE CLEVELAND AND METROPOLITAN MUSEUMS OF ART

Gallery 101, through January 4

Highlights from the two finest collections outside Asia

Sponsored by The Kelvin and Eleanor Smith Foundation in memory of Miss Gertrude Underhill

JOEL STERNFELD PHOTOGRAPHS: ON THIS SITE

Gallery 105, January 10 through March 19

Images of American tragedy

CATHERINE WAGNER PHOTOGRAPHS: INVESTIGATING MATTER

Gallery 105, through January 8

Enigmatic photographs of scientific research

*INDUSTRY AND PHOTOGRAPHY:
SELECTIONS FROM THE PERMANENT COLLECTION*

Galleries 111-112, through March 1

Sponsored by Patron Sponsors Carol and Mike Sherwin

PEOPLE WORKING: PHOTOGRAPHS BY LEE FRIEDLANDER

Galleries 109-110, through March 1

A great American photographer shoots Cleveland

MANET, MONET, WHISTLER: THREE MASTERPIECES

Gallery 235, through January 4

Works by leaders of an artistic revolution

Sponsored by the Womens Council

From the Director

Dear Members,

I begin the new year with a final call: do not miss *When Silk Was Gold*. It closes on Sunday, January 4, at 5:00 pm. By that time, the show will have significantly exceeded our initial attendance projections, and I must say that the level and quality of media attention has been gratifying. Of course I thank all of you who attended and who spread the word about this groundbreaking exhibition. I thank as well all those who contributed to the 1997 Annual Fund. Your commitment means a lot to us.

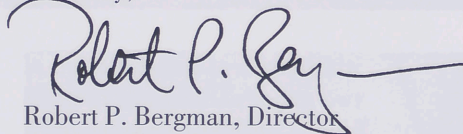
Although we will spend most of January between special exhibitions, there is no lack of activity here this month. I myself will be spending three Wednesday evenings in Gartner Auditorium, presenting my annual lecture series. This year's lectures are conceived to complement the upcoming *Vatican Treasures* show; I will be reviewing the history and art of one of the world's great landmarks in a series entitled *St. Peter's: The Most Important Church in Christendom*. The first talk, on the 14th, will cover the original basilica built by Constantine in the fourth century; the next, on the 21st, looks at the Renaissance and the construction of the core of the current structure by Bramante and Michelangelo; the final lecture, on the 28th, examines baroque St. Peter's, particularly the dazzling contributions of Bernini. I hope you can attend. Check page 13 for complete details about the series and to learn how to get your tickets.

On Saturday, January 31, our chief curator Diane De Grazia is leading a members-only seminar titled *Art in Rome in the Middle Ages, Renaissance, and Baroque Eras*. Dr. De Grazia will be joined by two other specialist scholars: the museum's assistant curator of medieval art, Stephen Fliegel, and Oberlin College's Richard Spear, long a fixture in the college's internationally respected art history department. Details about that event can be found on page 15.

On page 14 you will find specifics about the members events for *Vatican Treasures*. This exhibition is shaping up to be a major event, so make sure to get your free tickets early. We will reserve a certain number of entries per half-hour for members throughout the run of the show. The exhibition opens at 11:00 weekday mornings (not 10:00) so we can accommodate school groups. I look forward to welcoming you all here.

Finally, I note with sadness the passing of Lillian Kern, who worked at the museum for 46 years, many of them as registrar. She retired in 1976, but we contacted her frequently when questions arose about events that occurred during her tenure. She will be missed.

Sincerely,


Robert P. Bergman, Director



When Silk Was Gold has brought many fascinating events to the museum, among them the remarkable sand mandala created by three Tibetan monks in the armor court during October and November. Other, equally intricate mandala designs can be seen in silk textiles in the exhibition through Sunday the 4th.

A New Look



With the recent reinstatement of two major galleries of Impressionist and post-Impressionist art and one smaller gallery for turn-of-the-century decorative arts—and with the return of our great Picassos from exhibition in Washington and Boston—the entire sweep of some 28 galleries redesigned and reinstalled for 19th- and 20th-century art may finally be enjoyed in its entirety. The project involved more than two years of collaboration among curators, exhibition designers and coordinators, registrars, art installers, lighting designers, graphic designers and artists, woodworkers, building trade specialists, and painters, operating under the general guidance of Chief Exhibition Designer Jeffrey Streat. All worked with direction and single-mindedness to achieve an excellent result. The joyous quality that many have observed in the new galleries stems from just this creative and happy collaboration.



The overall philosophy guiding the work was simple: “Honor the art; honor the audience.” This part of the collection includes masterpieces ranging from *Cupid and Psyche* (David) to *Burning of the Houses of Parliament* (Turner) to *Biglin Brothers Turning the Stake* (Eakins) to *Frieze of Dancers* (Degas) to *La Vie* (Picasso) to *Stag at Sharkey’s* (Bellows), to name just a few. The opportunity to frame for public experience such an outstanding ensemble of works presented an inspiring, though somewhat daunting, prospect.

Visitors had noted that the galleries housing this part of the collection provided less than harmonious settings for the glorious works they held. Partition walls in the center of many rooms may have provided additional hanging area, but they did so by sacrificing the necessary openness and cadence of spaces designed to maximize the impact of works of art. What’s more, visitor studies revealed that such spaces were sometimes characterized as “rat mazes” by members of the public. As part of our

work we opened up the galleries to provide more commodious settings for the art and the audience. We also felt that, where appropriate, the reintroduction of complexity into the visual environment would create settings in which the works—and their viewers—might be more at home. This is what motivated the introduction of architectural detail (moldings and chair rails) and rich colors into the galleries. Historic works of art lived in complex settings. While an archaeological approach to the gallery redesign was not our intent, the notion of reintroducing the suggestion of historic complexity was an important part of the concept.

The intellectual organization of the installation was as important to the impact of the new galleries as their aesthetic properties. We decided to unfold a story of some important impulses in 19th- and 20th-century artmaking that could be told by the greatest works in our collection. Notice I say *a* story, not *the* story. Our collection does not pretend to be encyclopedic in any area, and thus, like most museum collections, it is capable of representing an inevitably fragmentary history of the epochs it represents. We tried to understand what part of the historical universe our collection could most effectively present to the public. The various gallery subdivisions, some socially/historically motivated (for example, “The Impact of Italy”), some aes-

thetically motivated (for example, “Impressionism”), some by continuities of subject (for example, “Mid-Nineteenth-Century British and American Landscape Painting”) or by other underlying thoughts, represent our retelling of the story. Others might choose to frame the narrative in a different way. We felt that we were coaxing to the surface themes embedded in our

collection’s core. If we chose well, understanding these themes will serve to heighten enjoyment and comprehension of the individual works.

A relentlessly consistent framework of signs, texts, and labels allows visitors to situate themselves comfortably in the historical surroundings and to find gentle and comprehensible guidance that will enhance their experience of

this superb array of painting, sculpture, and decorative arts. A lighting system reinforcing clarity, directionality, and focus was carefully implemented. Moldings and cases were designed and executed with devotion to detail. We set exacting standards of execution both because such ideals are appropriate to an institution like ours and because the quality of the works of art demanded such standards. We can only hope that our members and the public at large derive great enjoyment and benefit from the new galleries.

■ Robert P. Bergman, Director



Hercules at Rest



The chalk study for Hercules Resting from 1595–97 (35.5 x 52.4 cm, Leonard C. Hanna Jr. Fund 1997.52) is unusual in that it is in reverse of the final composition (as is the Uffizi cartoon, a full-

size preparatory drawing). Apparently, Annibale continued to refine his ideas with further drawings and another cartoon.

Annibale Carracci (1560–1609) can arguably be designated as the father of the baroque. Two of the main characteristics of the baroque style—naturalism and idealism—were essential components of his art and would influence painters for the next two centuries. Landscape paintings and scenes of everyday life were unthinkable before he adopted them as subjects.

Having rejected the mannerist style, Annibale looked to nature and to the Renaissance as his models. He drew incessantly, carefully preparing his canvases and frescoes with compositional studies, drawings of models and drapery, and large cartoons. He is considered one of Italian art's leading draftsmen. Indeed, the re-evaluation of his work

in the past 50 years has established his reputation as one of the great figures of Italian art.

Annibale's work in his native Bologna came to the attention of Cardinal Odoardo Farnese,

then seeking artists to paint in his Roman palace, completed earlier by Michelangelo. During the next five years Annibale frescoed two rooms in the Palazzo Farnese: the Camerino Farnese from 1595 to 1597 and the Galleria Farnese from 1597 to 1600. The Galleria Farnese, with its theme of the

Annibale drew
incessantly, looking to
nature and the
Renaissance as his
models.

Loves of the Gods and its influence of Michelangelo's Sistine Chapel, became an icon for 17th-century painters. The somewhat earlier ceiling of the Camerino Farnese, with its subject of the virtue of Hercules (and that of Car-

dinal Farnese, for this was his private study), reflects both the impact of the Renaissance artist Correggio on Annibale's art and his awakening interest in ancient sculpture, one of the finest collections of which was housed in the Palazzo Farnese. Drawings for the Camerino Farnese also reflect this dual interest.

The goddess Juno hated Hercules—the offspring of her husband, Jupiter, and the mortal Alemena. She therefore caused him to obey the commands of Eurystheus, who sent the hero on life-threatening adventures, known as the “Labors of Hercules.” *Hercules Resting* is a study for one of three pictures on the ceiling in the Camerino. The central scene represents the Choice of Hercules, who must select between good and evil. The two flanking scenes of *Hercules Resting* and *Hercules Bearing the Globe* reflect the two aspects of the virtuous life: the active and the contemplative. *Hercules Resting* represents the active life as Hercules rests from his labors. *Hercules Bearing the Globe* reflects

the contemplative life of a man seeking after wisdom, symbolized by the globe.

Except for a minor study of the sphinx and a large, damaged cartoon in the Uffizi, Florence, this drawing for *Hercules Resting* is the only known sheet for the composition. Because the figure of Hercules is close to that in the cartoon, it could be Annibale's final compositional drawing. Its impressive size and high degree of finish, partial squaring for transfer, and framing indication confirm that it follows other, less finished preparatory drawings.

Drawings of this quality, size, and finish by Annibale Carracci are extremely rare: Most of his sheets for the Palazzo Farnese have been at Windsor Castle and the Louvre since the 18th century. Its discovery and acquisition add a significant work to the museum's collection of old master drawings.

■ Diane De Grazia
The Clara T. Rankin Chief Curator

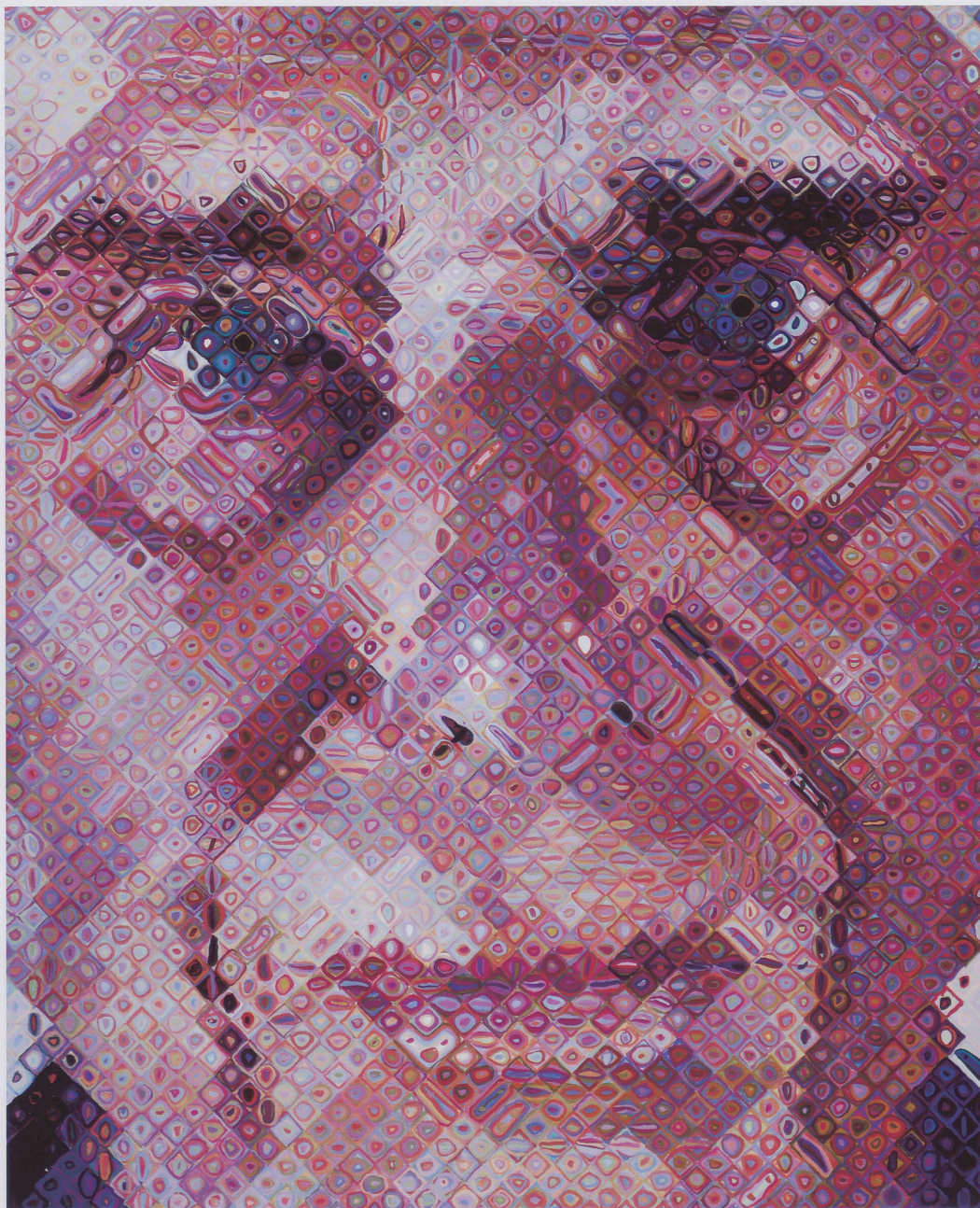
Annibale's fresco of *Hercules Resting* on the ceiling of the Camerino portrays a muscular figure surrounded by evidence of his labors: the dagger he holds, his club and bow and arrows, the hide of the Nemean lion, the three golden apples of the Hesperides, the head of the Arcadian stag, the

three-headed dog Cerberus, and the snout of the Erymanthian boar. Hercules contemplates the sphinx, whose inscription translates as “Toil is the bringer of sweet rest.” Photograph: F. Rigamonti, courtesy Photographic Archives, National Gallery of Art



Chuck Close

This recent acquisition, the 1996 oil painting *Paul III* (259.1 x 213.4 cm, Mr. and Mrs. William H. Marlatt Fund 1997.59), exemplifies Close's use of a grid to transform an image into an energetic kaleidoscope of bright forms.



Since 1967 Chuck Close has concentrated on a single format and theme: frontally posed, head-and-shoulder closeup views of his own face or those of family and friends, created under a succession of self-imposed limitations. Close begins each project with a neutral, objective photographic portrait. A grid, drawn over the photograph, is used to transfer the image unit by unit onto another support with a corresponding grid. The transformation of the image into a detailed, monumental, hyper-real painting, like *Paul III*, is a laborious, time-intensive process.

Close, who considers the subject matter almost incidental, is interested in the elaboration of line, surface, and color and the tension between creating the illusion of three-dimensional space and the flatness of the picture plane. "The important thing to me [is] always making a painting, not a likeness," he explains. "When I do a portrait, I'm trying to present it flat-footedly, without editorial comment, although information about character is there anyway, if people want to look for it."

At first Close airbrushed his huge paintings to achieve a smooth, austere, anonymous surface

that obliterated the grid, but in 1973 he began leaving the grid visible and filling the boxes with tiny, equal-size dots of varied tones that coalesce at a distance to form the image. In a similar way, the aquatint *Phil Spitbite* (the subject is the composer Philip Glass) is constructed from ovals that modulate from the palest gray to a rich, velvety black, exemplifying the artist's interest in perception. Whether a larger than life-size painting or a smaller work on paper, there is a constantly changing continuum between the moment the image is legible and the moment it disintegrates into thousands of single marks.

In the mid-1980s Close adopted a looser, more expressionistic treatment and built up the surface with the most personal of marks: layers of his own fingerprints. "I feel more engaged in the actual making of the painting than I did when I used to spray stuff," he commented at the time. "There [used to be] some kind of intellectual distance. The way I'm working now feels more intuitive and more physical." In an etched version of his daughter's visage, *Georgia/Fingerprint, State II*, the whorls of his fingertips, in patterns of different sizes, produce texture as well as tone.

Close will recycle a photographic portrait as the basis for numerous paintings, drawings, and prints, using the same image to experiment with changes in scale and media, and to investigate

different issues and new means. His friend Lucas Samaras, an idiosyncratic, visionary artist, is portrayed in several immense paintings made up of small dashes of color that fracture the image. Although the museum's linoleum cut of Samaras is a much smaller format, the larger, more generalized strokes of shades of brown convey the mesmerizing stare of an intense personality.

Since the mid-1980s Close has filled the allover grid with differentiated glyphs such as

bull's-eyes, oblongs, and teardrops to form a shifting, mosaic-like surface of lush, vibrant color. An example of these overpowering and energetic works is *Paul III*, a cropped, closeup view of the figurative artist Paul Cadmus. A kaleidoscope of bright forms, the loosely painted abstract shapes are mobile and never quite resolve into a static representation of a face.

The painting and three prints by Chuck Close at the museum

convey the inventiveness of an artist who continues to push the boundaries of the traditional portrait. Close's photographs of his subjects, upon which all his work is based, are interesting in their own right. Always experimenting, he has utilized the new technique of the computer-generated Iris print to create a powerful portrait of Alex Katz, recently added to the museum's photography collection.

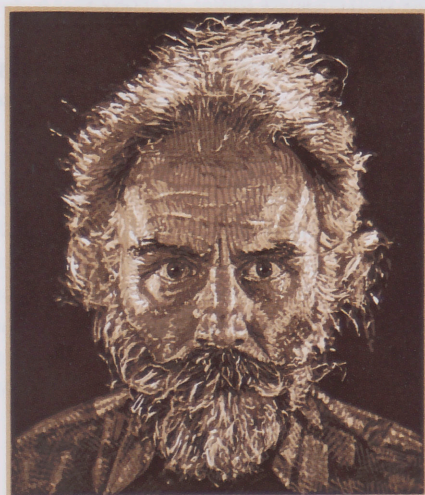
■ Jane Glaubinger, Curator of Prints

Georgia/Fingerprint, State II, a 1985 etching (57.5 x 44.5 cm, state IIIII, John L. Severance Fund 1988.82), literally shows the hand of the artist at work.



In 1988 Close used a technique invented by Pablo Picasso to create *Lucas*, a color linoleum cut on chine collée (37 x 31.8 cm, Dr. Gerard and Phyllis Seltzer Fund in honor of the 75th Anniversary of the Print Club of Cleveland 1994.111). Instead of cutting a separate block for each color, he used a single block of linoleum and printed the colors one by one from lightest to darkest, cutting out more of the design to print each color.

In the spitbite aquatint technique, acid is applied directly to the aquatinted copperplate with a brush. The longer the acid is on the plate, the deeper it "bites," so that the area holds more ink and prints darker. For *Phil Spitbite* (47 x 37.9 cm, Dr. Gerard and Phyllis Seltzer Endowment Fund 1996.15), made in 1995, the acid was left on the plate for only two seconds to produce the palest gray, and for 30 minutes to achieve rich black.



Music

Classical Concerts and Recitals

A Subscription Concert on Wednesday the 14th at 8:30 features pianist *Grant Johannesen* performing Beethoven's 15 Variations and Fugue in E-flat major (*Eroica*), Op. 35, Ravel's Prelude and *Five O'Clock Foxtrot*, and Chopin's 24 Preludes, Op. 28. Seating is reserved and tickets are required (see daily listing for details). At 7:30 *Richard Rodda* gives a **Free Pre-concert Lecture** in the recital hall.



Grant Johannesen

Two Musart Series Recitals are Sunday the 11th at 2:00, when organist *Susan Hegberg* makes her museum debut with works by George Walker, Florence Price, Sowerby, J. S. Bach, and Franck; and Sunday the 25th at 3:30, when *The Oxford String Quartet* performs works by Turina and Ginastera, then closes the program with a Schubert quintet, assisted by guest cellist *Marc Moskovitz*.

The final two installments of Klaus George Roy's **Lecture Series**, *Image into Sound—The Composer Hears a Painting*, are Fridays the 9th and 30th at 7:30. **Curator's Organ Recitals**, with the museum's *Karel Paukert*, are Sundays the 4th, 18th, and 25th at 2:00.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air on Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

Jazz and Gospel Performances

On Friday the 16th at 8:00 is the first **Jazz on the Circle** concert held here this season. *The Michael Brecker Quartet*, led by the seven-time Grammy Award-winning tenor saxophonist and composer Michael Brecker, appears thanks to the collaboration of the Cleveland Museum of Art, Severance Hall, Northeast Ohio Jazz Society, and the Tri-C Jazz Fest. For ticket information call 231-1111 or 800-686-1141.

On Friday the 23rd at 7:00 is a **Gospel Choir** treat, when *The Greater Cleveland Choral Chapter* comes back to celebrate Dr. Martin Luther King, Jr.'s birthday, with musical director Richard Smith and 60 fine choral singers from the Greater Cleveland area. Call ext. 464.

1 Thursday

Museum closed *New Year's Day*

2 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30
Kim Murley, Chinese dulcimer

Film 7:00 *Cosi* (Australia, 1996, color, 100 min.) directed by Mark Joffe, with Ben Mendelsohn, Barry Otto, and Toni Collette. Rowdy comedy in which an unemployed theater director stages a production of Mozart's opera *Così fan tutte* in a mental institution. "A warmly human, often uproarious ensemble piece" —*The L.A. Times*. Cleveland premiere! **Rated R**. \$3 CMA members, \$6 others

3 Saturday

Highlights Tour 1:30 *CMA Favorites*

4 Sunday

Gallery Talk 1:30 *When Silk Was Gold*. Joellen DeOreo (sign-language interpreted)

Organ Recital 2:00 *Karel Paukert*. Olivier Messiaen's *La Nativité du Seigneur*

6 Tuesday

Highlights Tour 1:30 *CMA Favorites*

7 Wednesday

Gallery Talk 1:30 *Some Problem Families in Greek Myth*. Penny Buchanan

Film 7:00 *East Side Story* (Germany, 1997, color, subtitles, 77 min.) directed by Dana Ranga. Crazy film clips of dancing pig farmers, singing tractor drivers, and gliding factory workers spark this eye-opening overview of Communist movie musicals made behind the Iron Curtain from the 1930s to the '60s. Absolutely wild! "Jaw-droppingly fascinating and downright fun." —*Variety*. \$3 CMA members, \$6 others

8 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Some Problem Families in Greek Myth*. Penny Buchanan

9 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30
Calvin Stokes, harp, with *Bill Hughes*, flute (jazz)

Film 7:00 *Niki de Saint Phalle: Who Is the Monster, You or Me?* (USA/Germany, 1995, color, some subtitles, 93 min.) directed by Peter Schamoni, with Niki de Saint Phalle. Lively look at the controversial, globe-trotting painter, sculptor, and feminist. "An engrossing, eye-catching portrait." —*The New York Times*. Cleveland premiere! \$3 CMA members, \$6 others

Lecture 7:30 *Image into Sound—The Composer Hears a Painting*. Klaus George Roy discusses Gunther Schuller's *Four Studies on a Theme of Paul Klee* and Respighi's *Trittici Botticelliano*

10 Saturday

Highlights Tour 1:30 *CMA Favorites*

11 Sunday

Gallery Talk 1:30 *Some Problem Families in Greek Myth*. Penny Buchanan

Organ Recital 2:00 *Susan Hegberg*. Making her museum debut, the Susquehanna University professor performs works by George Walker, Florence Price, Sowerby, J. S. Bach, and Franck

13 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Education

Two **Guest Lectures** this month: On Sunday the 18th at 3:00, *Roland Flexner* presents *Images/Painted Images: The Mourners of the Dukes of Burgundy*. Flexner's haunting art incorporates images of famous medieval statues in the CMA collection and in Dijon, France. On Wednesday the 21st at 7:30, John Carroll University's John Spencer offers *Excavations at Askelon, Israel*.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30 and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday. Topics are subject to change. All talks meet in the north lobby.

The education department offers **Teachers' Workshops**; for information call ext. 469.

Hands-on Art

On Sunday the 18th from 3:00 to 4:30 is the **Family Express**, titled *Feathered Friends*.

Sun-Hee Kwon's **All-Day Drawing Workshop** is 10:30–4:00, Saturday the 24th. The fee of \$20 for CMA members, \$40 for non-members, includes materials and parking. Call ext. 462 by Friday the 23rd (have your membership number ready).



A collage by a participant in Robin VanLear's adult studio class (inspired by the permanent collection)

Robin VanLear and a guest artist lead an eight-week **Adult Studio Class**, *Expressions in Color*, Thursdays, January 15 to March 5. The series uses a variety of creative media and takes inspiration from the permanent collection. Classes split time between the galleries and classroom studios. \$80 for members, \$110 others. Sign up for entire eight-week session. Includes materials. Register by January 14; call ext. 483.

14 Wednesday

Gallery Talk 1:30 *Mannerism: Tintoretto, Bronzino, and El Greco*. Saundy Stemen

Director's Lecture 6:45 *Old St. Peter's: The Original Church of Constantine and Its Influence in the Middle Ages*. CMA Director Robert P. Bergman. Tickets are available in advance at the membership and ticket center: \$40 for non-members, \$20 for members for the entire series. Individual talks cost \$16 for non-members, \$8 members (if tickets are available on the evening of the lecture). Series ticketholders have priority

Film 7:00 *Jolly Fellows* (USSR, 1934, b&w, subtitles, 89 min.) directed by Grigori Alexandrov, with Leonid Utyosov and Lyubov Orlova. A shepherd is mistaken for a famous conductor in this riotous comedy, the first Soviet movie musical. Also known as *Jazz Comedy*. Projected from videotape. \$3 CMA members, \$6 others

Preconcert Lecture 7:30 *Richard Rodda* gives a free lecture in the recital hall

Subscription Concert 8:30 *Grant Johannesen*, piano. Harold Schonberg of *The New York Times* writes, "One is apt to forget how strong a technician Mr. Johannesen is, because he so seldom engages in sheer display. He remains one of the finest American pianists and is a superior musician." The onetime grand patriarch of the Cleveland music scene performs Beethoven's 15 Variations and Fugue in E-flat major (*Eroica*), Op. 35, Ravel's Prelude and *Five O'Clock Fox trot*, and Chopin's 24 Preludes, Op. 28.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting one week before the concert; or at the door starting one hour and 15 minutes before the concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

15 Thursday

Adult Studio Class Begins 9:30–noon *Expressions in Color*. Classes split time between the galleries and classroom studios. \$80 for members, \$110 others. Through March 5. Call ext. 483 by Wednesday the 14th

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Mannerism: Tintoretto, Bronzino, and El Greco*. Saundy Stemen

16 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30 *The Eddie Baccus Trio* (jazz)

Film 7:00 *Flamenco* (Spain, 1996, color, subtitles, 100 min.) directed by Carlos Saura. Soulful, sexy performance film featuring over 300 of Spain's leading flamenco artists in a series of electrifying song and dance numbers. \$3 CMA members, \$6 others

Jazz on the Circle 8:00 *Michael Brecker Quartet*. Seven-time Grammy Award-winning tenor saxophonist and composer Michael Brecker is one of the most celebrated jazz figures today. Recently named Jazz Man of the Year by *Swing Journal*, Brecker has been praised by critics for his unparalleled technical virtuosity and style. Jazz on the Circle is a collaboration of the Cleveland Museum of Art, Severance Hall, Northeast Ohio Jazz Society, and the Tri-C Jazz Fest. For ticket information call 231-1111 or 800-686-1141

Saxophonist Michael Brecker brings his wide-open sound to Gartner Auditorium in the museum's first Jazz on the Circle concert this season, Friday the 16th.



Film



Top to bottom: Mozart-inspired *Cosi*; Jim Dine contemplates Jim Dine; spontaneous camaraderie in *Volga-Volga*

The Arts on Film

Opera, theater, sculpture, dance, music, painting, and printmaking are spotlighted in this month's Friday Film Festival. Selections range from an Australian comedy inspired by Mozart (*Cosi*, the 2nd) to two documentaries about 20th-century artists (*Niki de Saint Phalle*, the 9th, and *Dine on Dine*, the 23rd) to a sumptuous dramatization of the life of an 18th-century Japanese woodblock print artist (*Sharaku*, the 30th). All are Cleveland premieres. Also showing: the latest dance film by Spain's Carlos Saura (*Flamenco*, the 16th). **New discount for members:** \$3 CMA members, \$6 others.

All Singing! All Dancing! All Communist!

On Wednesdays this month we illuminate a little-known corner of film history: Communist movie musicals made from the 1930s to the '60s. Dana Ranga's *East Side Story* (the 7th) offers an overview of the whole genre, with dancing pig farmers, singing tractor drivers, and film clips from Bulgaria, Czechoslovakia, East Germany, Romania, and the Soviet Union. Next come three full-length musicals: *Jolly Fellows* (the 14th), *Circus* (the 21st), and even Stalin's favorite *Volga-Volga* (the 28th)—all 1930s



Soviet cinema classics directed by Grigori Alexandrov, a former assistant to Sergei Eisenstein and the father of the Communist movie

musical. All three star Alexandrov's wife, the radiant Lyubov Orlova. Each film \$3 CMA members, \$6 others.

17 Saturday

Highlights Tour 1:30 *CMA Favorites*

18 Sunday

Gallery Talk 1:30 *Mannerism: Tintoretto, Bronzino, and El Greco*. Saundy Stemen

Organ Recital 2:00 Karel Paukert.

Works by J. S. Bach, Alain, and Albright

Guest Lecture 3:00 *Images/Painted Images: The Mourners of the Dukes of Burgundy*. Roland Flexner's haunting art incorporates images of famous medieval statues in the CMA collection and in Dijon, France

Family Express 3:00–4:30 *Feathered Friends*. See horses, lions, and other imaginary beasts. Create your own wings at this free drop-in workshop

20 Tuesday

Highlights Tour 1:30 *CMA Favorites*

21 Wednesday

Gallery Talk 1:30 *Images of Gods and Goddesses in Hindu Art*. Vivian Kung

Director's Lecture 6:45 *Renaissance St. Peter's: From Bramante to Michelangelo*. CMA Director Robert P. Bergman. Tickets are available in advance at the membership and ticket center: \$40 for non-members, \$20 for members for the entire series. Individual talks cost \$16 for non-members, \$8 members (if tickets are available on the evening of the lecture). Series ticketholders have priority

Film 7:00 *Circus* (USSR, 1936, b&w, subtitles, 89 min.) directed by Grigori Alexandrov, with Lyubov Orlova. An American circus artist with a black child is able to find happiness only in the USSR! Bizarre, Hollywood-inspired Soviet movie musical. Projected from videotape. \$3 CMA members, \$6 others

Archaeology Lecture 7:30 *Excavations at Askelon, Israel*. John Spencer, John Carroll University. Supported in part by a grant from the Ohio Humanities Council and the National Endowment for the Humanities

22 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *Images of Gods and Goddesses in Hindu Art*. Vivian Kung

23 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30 *The Mark Gridley Trio* (jazz)

Film 7:00 *Dine on Dine* (USA, 1993–96, color, 87 min.) directed by Nancy Dine, with Jim Dine. Painter-sculptor-draftsman-printmaker (and former Ohioan) Jim Dine is the subject of the three short films that constitute this program. All were made by his wife. Includes *Jim Dine: Childhood Stories*, the Oscar-nominated *Jim Dine: A Self-Portrait on the Walls*, and *All About Looking*. Cleveland premiere! \$3 CMA members, \$6 others

Concert 7:00 *The Greater Cleveland Choral Chapter*. The choral group that won your heart last summer in the museum's armor court is back to celebrate Dr. Martin Luther King's birthday. Led by the Olivet Institutional Baptist Church's musical director, Richard Smith, this 60-person choir is made up of fine choral singers from the Greater Cleveland area

24 Saturday

All-Day Drawing Workshop 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Kwon. Fee \$20 for CMA members, \$40 for non-members includes materials and parking. Call ext. 462 to register by the Friday before; have your membership number ready

Highlights Tour 1:30 *CMA Favorites*

25 Sunday

Gallery Talk 1:30 *Images of Gods and Goddesses in Hindu Art*. Vivian Kung

Organ Recital 2:00 Karel Paukert.

Works by French composers

Recital 3:30 *The Oxford String Quartet* with Marc Moskowitz, cello. In residence at Miami University, the foursome performs works by Turina (*The Bullfighter's Prayer*) and Ginastera (second String Quartet). They add Mr. Moskowitz to close the program with Schubert's Quintet in C Major, Op. 163

27 Tuesday

Highlights Tour 1:30 *CMA Favorites*



St. Peter's in Rome

Every year in January, Director Robert P. Bergman offers a series of public lectures in Gartner Auditorium. This year's series will be held on Wednesday evenings at 6:45, January 14, 21, and 28. In honor of February's *Vatican Treasures* show, the three lectures deal with one of the greatest buildings of Western civilization: St. Peter's in Rome.

The name "St. Peter's" has been associated with more than one structure on this site. The first building, built by the Roman emperor Constantine, was razed in the 16th century. The later incarnation drew on the talents of many great artists of the Renaissance and baroque eras.

Series tickets are available in advance at the membership and ticket center: \$20 for members for the entire series, \$40 for non-members. Individual talks cost \$8 for members, \$16 for non-members (at the door if tickets are available on the evening of the lecture). Order through the ticket center.

Wednesday, January 14, 6:45 *Old St. Peter's: The Original Church of Constantine and Its Influence in the Middle Ages*

Wednesday, January 21, 6:45 *Renaissance St. Peter's: From Bramante to Michelangelo*

Wednesday, January 28, 6:45 *Bernini and the Baroque in St. Peter's*

The distinctive dome of St. Peter's has been a major feature on the Roman skyline for more than three centuries. This January, St. Peter's is the major feature of Director Robert Bergman's annual lecture series.

We're pleased to announce a new half-price ticket policy for members. Starting this month, members receive a 50% discount on admission to most films, lectures, and concerts (check listings for specific prices).

28 Wednesday

Gallery Talk 1:30 *16th-Century Italian Maiolica Ceramics*. Pat Ashton

Director's Lecture 6:45 *Bernini and the Baroque in St. Peter's*. CMA Director Robert P. Bergman. Tickets are available in advance at the membership and ticket center: \$40 for non-members, \$20 for members for the entire series. Individual talks cost \$16 for non-members, \$8 members (if tickets are available on the evening of the lecture). Series ticket-holders have priority

Film 7:00 *Volga-Volga* (USSR, 1938, b&w, subtitles, 90 min.) directed by Grigori Alexandrov, with Lyubov Orlova. Amateur musicians from a remote balalaika factory enter the Moscow Musical Olympiad in this spirited, hilarious musical comedy that was Stalin's favorite film. "The best of all Soviet comedies, very populist in character, very typical of its country—and very funny." —*Cinema, the Magic Vehicle*. Projected from videotape. \$3 CMA members, \$6 others

29 Thursday

Highlights Tour 1:30 *CMA Favorites*

Gallery Talk 2:30 *16th-Century Italian Maiolica Ceramics*. Pat Ashton

30 Friday

Highlights Tour 1:30 *CMA Favorites*

Music in the Garden Court 6:00–8:30
Jason Vieaux, guitar, and *Calista Koh Hardcastle*, violin (classical)

Film 7:00 *Sharaku* (Japan, 1995, color, subtitles, 116 min.) directed by Masahiro Shinoda. This dramatization of the life of 18th-century Japanese woodblock print artist Sharaku lavishly re-creates the theaters and brothels of Edo Japan. Cleveland premiere! \$3 CMA members, \$6 others

Lecture 7:30 *Image into Sound—The Composer Hears a Painting*. Klaus George Roy examines Morton Gould's *Burchfield Gallery* and Siegfried's *Shadows and Light*

31 Saturday

Members-only Seminar 9:00–3:30.

Art in Rome in the Middle Ages, Renaissance, and Baroque Eras

9:00 Registration and coffee

9:45 Welcome and comments

10:00 *Renaissance and Baroque Frescoes in the Vatican*, Diane De Grazia, Chief Curator

11:00 Break

11:15 *Caravaggio: Life and Art*, Richard Spear, Mildred Jay Professor of Art History, Oberlin College

12:15 Lunch break

1:45 *The Glory of the Renaissance Page: Papal Manuscripts for Mass and Office*, Stephen Fliegel, Assistant Curator of Medieval Art

2:45 Questions and answers

Museum members may attend for \$20 per member and bring non-member guests for \$30 per person. Complete registration details on page 15

Highlights Tour 1:30 *CMA Favorites*

New Call-in Service for Vatican Treasures Party

Soon, your *Vatican Treasures* preview party invitations will arrive in the mail. It's set for February 7 from 7:00 to 11:00 pm. You will notice a couple of changes.

First, we will be issuing timed tickets to the exhibition (we are expecting a large response and we want to assure everyone an opportunity to view the show). Second, you can now order your members party ticket by telephone. In fact, we *urge* you to use the phone. Just call our new Membership and Ticket Center at 421-7350 (outside 216 call 1-888-CMA-0033). This will allow you to conveniently order your timed ticket and know instantly what times are available. Then we'll charge your tickets to a major credit card, and mail the tickets. If you want to attend one of the two lectures that night, you can also order that free ticket on the phone.

There will not be a service fee to order your preview tickets. Preview party tickets are \$25 for members, \$35 for members guests. If you do not want to charge over the phone, you can either stop by the ticket center in the main lobby or reserve your tickets by phone and mail us your check. We'll hold your tickets for up to five days. The reservation deadline is January 25, but please don't wait. There is a limited capacity for this event and it is certain to sell out.

Free Members Days

Visit the exhibition between 10:00 and 5:00 on any one of four free members days: **Saturday, February 7** (before the members party), **Monday, February 16**, **Monday, March 2**, and **Monday, May 11**. *Admission is by timed ticket*; you may also order these timed tickets in advance through the ticket center (\$1 fee by phone; no fee if acquired in person).

Musical Treasures Ahead

The lineup of medieval, Renaissance, and baroque **Concerts** is extraordinary, including the ensemble *Ciamarella*, Sunday, February 8 (free); the vocal group *Lionheart*, Friday, February 13 (fee); harpsichordist *Lorenzo Ghielmi* and violinist *Enrico Onofri*, Friday, February 27 (fee); *Musica Ecclesiastica*, Friday, March 6 (free); *I Guillari di Piazza* ("Jesters of the Square") with percussionist *Glen Velez*, Friday, March 27 (fee); *Case Western Reserve Early Music Singers*, Sunday, April 5 (free); and *Theatre of Voices and Pro Arte Singers*, Friday, April 10 (fee). Call for times and prices.

Members can get their half-price tickets to all paid-admission events right now through the ticket center, in person at the museum, or by phone at 421-7350. Other ticketed events will include a lecture by the Vatican Museums' Francesco Buranelli, Wednesday, February 25.

Gifts in Honor of and in Memory of Specific Persons

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Dr. Diane De Grazia and her magnificent presentation of beautiful drawings to Il Cenacolo Italiano

Il Cenacolo Italiano Di
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The marriage of Diane and Jeffrey Ehrbar

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Jane Glaubinger, excellent assistant, precise and caring guide

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The appointment of Michael Horvitz to the Presidency of CMA

Owen Bruce Rosenblum

Milestone birthday of Mrs. Etoile Kahane

Mr. and Mrs. A. E. Orlean

Dr. and Mrs. Richard Lederman

Inez F. Hoffman

The birthday of Mrs. L. Ted Miller

Mr. and Mrs. Felix B. Lowell

The 20th Anniversary of Dr. and Mrs. Roland W. Moskowitz

Bonnie and Danny Marks

Marisa Pascucci

Murlan Murphy, Jr.
and Susan Murphy

A special birthday, Shirley Pasternak

Dr. Alvin Magid and Lorrie
Magid

Francine Pilloff

Mr. and Mrs. David A. Wolf

Elizabeth A. Pim

Mrs. John DeFries

Mr. and Mrs. Charles Rieger

Helene Ashner

Kate Sellers

Barbara S. Rosenthal

Naomi Singer

Jeff Ehrbar

Jeffrey Strean and your tremendous enthusiasm displayed in your presentation

Western Reserve Architectural
Historians

Anne E. Wardwell, to purchase a book(s) of lasting value on textiles

Jack Perry Brown

In Memory of

Louise Better

Mr. and Mrs. Eric Rogoff

Carl F. Breth

Connie Marie Breth
Diane DeBevec
Patricia Helm
Lara Kalafatis
Linda R. Lee
Judith Paska
Elizabeth A. Pim
Diane M. Ruppelt
Nancy P. Seitz
Kate M. Sellers

Harry M. Cameron who spent hundreds of happy hours here

Patience W. Cameron

Warren Palmer Coleman

Mr. and Mrs. Richard G.
Mecasey

Eugene and Virginia De Grazia

Many anonymous staff
contributions to purchase a
drawing for the collection

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Mr. and Mrs. Richard G.
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Mary Steck, wife of Dr. Willard Steck

Patricia Jansen Doyle

Mrs. Joseph Strasburger

Elsa Wolen

Mr. Ostanek's uncle, Henry Francis Weible, a man of gentle spirit who derived great pleasure from classical music

Janet E. Elder and Raymond
A. Ostanek

Kristin Cheryl White

H. Victoria Warden

Michael A. Wipper

The Wipper Family Fund of
The Cleveland Foundation

Take Note

We're pleased to announce a **New Half-Price Ticket Policy for Members**. Starting this month, members receive a 50% discount on admission to most films, lectures, and concerts (check listings for specific prices).

Convening the Community: Winners of the East Cleveland Day family membership drawing are La Vora Perry and Cedric Richardson. Welcome!

Thanks to all who contribute to the 1997 **Annual Fund**. Your generosity goes a long way.

And thanks also to all the volunteers who helped make *When Silk Was Gold* such a success—and thanks in advance for your future efforts.



Drew Carey shot a portion of the opening sequence for the 1997 series premiere of his television show at the museum last summer. Unfortunately, all but one of the stars pictured here ended up on the cutting room floor.

Members-only Seminar on the Art of Rome

Art in Rome in the Middle Ages, Renaissance, and Baroque Eras
Saturday, January 31, 9:00-3:30

This all-day seminar features three talks by three scholars: *Renaissance and Baroque Frescoes in the Vatican*, by Diane De Grazia, Chief Curator; *Caravaggio: Life and Art*, by Richard Spear, Mildred Jay Professor of Art History, Oberlin College; and *The Glory of the Renaissance Page: Papal Manuscripts for Mass and Office*, by Stephen Fliegel, Assistant Curator of Medieval Art.

Museum members may attend the seminar for \$20 per member and bring non-member guests for \$30 per person. *To qualify for this rate, the museum member must accompany the guest and pay for their guest's registration.* Tickets will be mailed up to January 23; after that date they can be picked up at the ticket center. We regret that refunds cannot be made for cancellations. Member walk-in registrations will be taken on the day of the seminar on a space-available basis. Questions? Call the membership and ticketing center at 216/421-7350.

To register, mail form and payment to the membership department at the museum or use the ticket center to make your reservations in person or by telephone (421-7350).



The Risen Christ, 1673-74, Gian Lorenzo Bernini (Italian, 1598-1680). Bronze, h. 44 cm, The Walters Art Gallery, Baltimore, 54.2281. Bernini was instrumental in putting the "finishing touches" on St. Peter's during the baroque era; his name will come up in the members-only seminar as well as in the director's lecture on January 21.

Registration Form

Art in Rome in the Middle Ages, Renaissance, and Baroque Eras

Member Name(s) ID #

Member Name(s)

Guest Name(s)

Guest Name(s)

Street Address

City, State, Zip code

Telephone

members reservations X \$20 = \$

non-member guests X \$30 = \$

Total enclosed = \$

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Signature

Date



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The Legacy Society

The **Legacy Society** is a museum support group comprised of people who have named the museum in their wills or estate plans. Among the benefits of membership are an annual reception and behind-the-scenes tour with the director and recognition in museum publications. If you have named the museum in your

☐ Please send me information

Name

Street Address

City, State, Zip code

Telephone

will or estate plan, please let us know so that we may include you. If you would like information about making a testamentary gift to the Cleveland Museum of Art, please call deputy director Kate Sellers at ext. 154 or mail the form below to her at 11150 East Boulevard, Cleveland, OH 44106.

☐ I have already named the museum in my will or estate plan

Volunteer Treasures

The museum expects record-breaking crowds for *Vatican Treasures*. We have numerous volunteer opportunities, from giving museum information on our phone lines or greeting visitors in the lobby to giving information in the exhibition or being a volunteer escort (boarding arriving school buses to welcome students and groups). School escorts are needed at various times all day on Mondays and in the mornings Tuesday through Friday. Phone the visitor and volunteer services office at ext. 593 to volunteer. If you've never volunteered before, working with staff on a special exhibition can be a very satisfying and adventurous way to get started!

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216/421-7340 x 295
Membership and Ticket
Center 421-7350 or
1-888-CMA-0033
Web Site
www.clemusart.com

New Gallery Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Café Hours

Tuesday, Thursday,
Saturday, Sunday
10:00-4:00
Wednesday, Friday
10:00-8:00

**Museum Store
Hours**

Open during all regular
and extended hours

**Ingalls Library
Members Hours**

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Tuesday and Thursday
10:00-6:00 (museum
closes at 5:00; library
patrons may continue
to study, then leave as
a group at 6:00)
Wednesday 10:00-
9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
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Parking

90¢ per half-hour to
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Rates include tax

**For Visitors with
Disabilities**

Large-type brochure
available in the north
lobby. Borrow wheel-
chairs at the check
room

Wheelchair access is
via the north door

**Free assistive listen-
ing system** (ask at the
north lobby check
room) for films and
lectures in the auditor-
ium and recital hall

**Membership and
Ticket Center**

Open during regular
museum hours. No
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acquired in person in
the north lobby. \$1
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Stores, celebrate the last few days of the great
exhibition *When Silk Was Gold*. And members
get a 15% discount on these unique products,
so don't miss the caravan!

